



HARTWICK  
COLLEGE

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**The Yager Museum of Art and  
Culture**

**Collections Management Policy**

Adopted by the Hartwick College Board of Trustees,  
May 5, 2023

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# **I.)Introduction**

## **A.)Purpose, Authority and Responsibility**

The Yager Museum of Art and Culture is owned and operated by Hartwick College in furtherance of its mission:

Hartwick College, an engaged community striving toward inclusion and equity while increasing diversity, integrates a liberal arts education with experiential learning to inspire curiosity, critical thinking, creativity, personal courage and an enduring passion for learning. (Approved by the Board of Trustees, May 6, 2022)

This document, as adopted by the Hartwick College Board of Trustees (The Board), establishes general policies governing the acquisition, ownership, and use of the collections of the Yager Museum (The Collections). The Board has the fiduciary responsibility for the protection of assets including the collections. The Board is responsible for the preservation and effective use of the collections for educational and public purposes.

The Board delegates authority for the implementation of this policy to the Vice President of Academic Affairs and Dean of the Faculty (The VPAA). The VPAA shall delegate authority and responsibility to the Museum Coordinator.

The Museum Coordinator maintains the Museum Disaster Preparedness and Response Plan and consults regularly with the Museum Curator to keep the provisions relating to the Collections up-to-date. The Museum Curator maintains procedural manuals for the management of collections in accordance with this policy, and oversees the day-to-day management, care and use of the Collections.

## II.)The Collection

### A.)Scope of Collections

The Yager Museum of Art and Culture houses a broad-based collection of objects that mirrors the inquisitive and global focus of Hartwick College itself. During the nine decades that the Museum has been part of the Hartwick community, the collection has grown and changed along with the emphases, interests, and circumstances of that community and museum staff.

Broadly speaking, the Museum collections are characterized by four types of objects:

1. **Ancestral Indigenous Objects of the Americas**, recovered archaeologically or avocationally. These are objects made by people Indigenous to North, Central, and South America for their usage prior to, or following European colonization. The majority of this collection was acquired by Willard Yager between 1888 and 1927. The majority of this collection comes from the Upper Susquehanna region of New York State. Additional material has come to the Museum from Mexico, Central America, Peru, Canada, and the American Southwest. There are also objects excavated by Yager Museum and Hartwick College faculty and staff. The contents of this collection are primarily lithics or pottery, but there are also glass, metal, textiles, and other small finds. This collection is being maintained in its current form.
2. **Contemporary Indigenous Art & Cultural Objects of the Americas**. These are objects made by people Indigenous to North, Central, and South America primarily for market or artistic purposes. Some of this material likewise came from Willard Yager, who acquired it from collectors or directly from Indigenous people. Such objects represent culture groups from every region of the United States except the Southeast. Additional contemporary Indigenous objects from the Americas were collected in Mexico, Guatemala, Peru, and Ecuador. This is an active collection, particularly for contemporary art made by North American Indigenous people.
3. **Global Art & Cultural Objects** These are artistic and cultural objects from Sub-Saharan Africa, Micronesia, and Southeast Asia. This collection consists of baskets, pottery, clothing, textiles, jewelry, masks, prints, and figurines/sculpture. This collection is being maintained in its current form.
4. **Euro-American Art**. This collection contains works dating from the 16<sup>th</sup> to the 21<sup>st</sup> centuries and consists of paintings, drawings, photographs, prints, icons, and sculpture. The collection is primarily American but also includes European objects. This is an active collection, particularly art from the 19<sup>th</sup>-21<sup>st</sup> centuries.
5. **American Material Culture**. This collection consists of textiles, domestic objects, furniture, and coins from the 19<sup>th</sup> and 20<sup>th</sup> centuries. Most of the material from this collection came from the estate of Margaret Brigham Bunn (1909-1978), a longtime Oneonta resident. This collection is being maintained in its current form.

## **B.)Uses of the Collection**

The museum classifies the use of these objects in two ways:

1. **Documentary Collection.** The Documentary Collection consists of original, rare, and often irreplaceable art and cultural objects that should be preserved for future generations. Many of these objects have a known provenance that increases their documentary value. Objects in the Documentary Collection may be used for research and exhibition. The Museum will not use Documentary Collection objects in any way that is detrimental to their preservation.
2. **Teaching and Use Collection.** This collection consists of objects, typically reproductions or objects with little or no provenance, which are managed and cataloged by the museum, but not formally accessioned. Teaching and Use objects are chosen for their usefulness in interpretive and education programs; they are intentionally released for handling and use with the understanding that this will shorten the life of the objects.

## **C.)Non-accessioned College Collection**

The College administration may request that the Museum store, maintain, and manage objects acquired by other units of the College, which are beyond the collecting scope of The Yager Museum. Such items include the Hartwick College Portrait Collection of College Presidents and prominent Hartwick beneficiaries. The Museum Collections Management Policy does not apply to the Non-Accessioned College Collection.

## **D.)Collecting Objectives**

The two collecting foci of The Yager Museum are the Contemporary art & material culture of Indigenous peoples from North, Central, and South America, and Euro-American fine art.

1. The Museum will strengthen its current collections from 19th-21st century Indigenous artists and craftspeople, with a particular focus on pieces that link traditional Indigenous iconography and techniques with contemporary methods. Objects under consideration would include paintings, prints, drawings, sculptures, textiles, and mixed media.
2. The Euro-American art collection will be expanded by acquiring Euro-American paintings, prints, photographs, sculptures, and drawings from the 19th, 20th, and 21st centuries. The Museum is particularly interested in acquiring pieces that resonate with Hartwick College's mission of critical inquiry, experiential learning, and global citizenship.

## **E.) Acquisition and Accessions**

1. **Methods:** Objects may be acquired by purchase, commission, bequest, gift, specified purpose or loan or deposit, exchange, field collection, excavation, levy by creditors, abandonment, reversionary clause, and adverse possession. Objects may be acquired only in accordance with this policy and only when consistent with applicable law and professional ethics. All applicable federal, state, local and international laws, treaties, regulations, and conventions will be observed in the acquisition process and compliance will be documented as required. All associated rights (particularly intellectual property rights), title and interest shall be obtained by the Museum for each acquisition whenever possible. All acquisitions shall either be made without attached restrictions or limiting conditions, or shall have the potential of being converted to free and clear title under appropriate law.
  
2. **Criteria:** Objects considered for the museum collections must meet all of the following criteria before being acquired by the Museum:
  - a. The present owner must have a clear title.
  - b. If for sale, funding must be arranged before purchase.
  - c. If for sale, a fair market value must be determined and accepted by both parties.
  - d. The Museum must be in a position to care properly for the proposed acquisition.
  - e. The significance and provenance of the material or objects must be established to the extent possible.
  - f. All known moral, legal, and ethical implications of the acquisition must have been addressed.
  - g. If possible, no acquisitions will be encumbered by less than full literary rights, property rights, copyrights, patents or trademarks, or by physically hazardous attributes.
  - h. Acquisition must, in general, be free from donor-imposed restrictions.
  
3. **Conflict of Interest.** The Museum may not accept personal property that presents a clear conflict of interest. Potential donations from members of the Board of Trustees, the Collections Committee, Museum Staff, Hartwick College staff and

faculty, or their representatives and immediate family, shall be reviewed by the Collections Committee to address any conflict of interest.

**4. Authority and Process**

- a. The Museum Coordinator is authorized to accept objects for the Documentary Collection or the Teaching and Use Collection in conformation with the Mission, Scope of Collections and Collections Objectives of the Museum, upon the recommendation of the Collections Committee.
- b. All potential acquisitions will be considered by the Collections Committee. The Committee will consist of the Museum Coordinator, Museum Curator, the VPAA or a representative thereof, and a representative of the Departments of Art & Art History, History and Anthropology.
- c. The Museum Curator will convene meetings of the Collections Committee, compile agendas, and keep records of the Committee’s deliberations.
- d. The Museum Coordinator will report all additions to the Documentary and Teaching collections to the Vice President of Academic Affairs.
- e. The VPAA will report all additions to the Documentary and Teaching collections to the Board of Trustees at its next meeting.
- f. The purchase of objects or collections having a value of \$5,000.00 or more requires additional approvals:

Value	Authority
Up to \$5,000.00	Museum Coordinator
\$5,000 to \$25,000.00	Vice President of Academic Affairs
More than \$25,000.00	President of the College

- 5. **Records.** Acquisition and Accession Records must be maintained. All acquisitions, both accessioned and non-accessioned, must be accompanied by a deed of gift proving legal title has passed to the Museum. For bequests, a copy of the will should be kept on file. For purchases, a copy of the bill of sale should be retained. In exchanges, any correspondence, shipping receipts or other documentation must be kept on file. For unclaimed or undocumented property, documentation required under the Museum Property Law (Section 233-AA OF New York State Education Law) must be kept on file.
- 6. **Exceptions.** Any exception to this policy requires written approval of The Hartwick College Board of Trustees.

## F.) Deaccession

1. **Purpose:** In order to maintain the collection in accordance with the Museum's mission, it may be necessary or desirable to dispose of certain objects. The deaccession process shall be cautious, deliberate, and scrupulous. The deaccession and disposition process will be thoroughly and uniformly documented and undertaken in accordance with current professional standards and ethics. Records of the object and the process will be retained by the Museum.
  
2. **Criteria.** Any *Documentary Collection* object considered for deaccession must meet at least one of the following criteria set forth by the **New York State Board of Regents Rule 3.27** (New York State Regents Rule §3.27 was amended on June 8, 2011 to specify criteria for deaccession) :
  - a. The object is inconsistent with the mission of the responsible institution as set forth in that institution's mission statement;
  - b. The object has failed to retain its identity;
  - c. The object is redundant;
  - d. The item's conservation or preservation needs are beyond the responsible institution's capacity to provide;
  - e. The object is deaccessioned to accomplish refinement of collections;
  - f. It has been established that the item is inauthentic;
  - g. The responsible institution is repatriating the object or returning it to its original owner;
  - h. The responsible institution is returning the object to its donor or the donor's heirs or assigns to fulfill donor restrictions relating to the item which the institution is no longer able to meet.
  - i. The object presents a hazard to other people or collection objects.
  - j. The item has been lost or stolen and has not been recovered.
  
3. **Authority.** Museum staff may propose to the Collections Committee the deaccession of objects that meet one or more of the deaccession criteria listed above. The committee will consider the proposal and make a recommendation to the Museum Coordinator whether or not to deaccession the object. Deaccession requires the level of approval indicated below:

Value	Authority
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Up to \$5,000	Vice President for Academic Affairs
\$5,001 to \$25,000	President of the College
More than \$25,000	Executive Committee of the Board of Trustees

4. **Approved Methods of Removal.** The Museum Coordinator will approve one of the following methods of disposal for each deaccessioned object.
  - a. Repatriation under the provisions of the Native American Graves Protection and Repatriation Act.
  - b. Transfer of an object to the Teaching and Use collection.
  - c. Exchange with another non-profit collecting organization for objects that meet the Museum’s acquisition criteria and have been approved for acquisition by the proper authority.
  - d. Transfer or sale to another non-profit collecting organization.
  - e. Sale at public auction.
  - f. Destruction, if condition so warrants.
5. **Prohibited Methods of Removal.** The Museum will not remove objects from the collection in the following ways:
  - a. Private sales.
  - b. The sale, gift or other transfer to a person affiliated with the College, or their representative or immediate family.
  - c. Any sale whose proceeds are not added to the Museum’s acquisition fund, or used for the conservation and/or preservation of the remaining collections (excepting any restrictions by the original donor of object).
6. **Reporting and Records.** The Museum Coordinator will submit a report of all approved deaccessions as part of the regular administrative report for the Yager Museum. Complete records of the deliberations and decisions during the deaccessioning process must be maintained. The method of removal must also be documented. All records pertaining to any deaccessioned object shall continue to be maintained by the Museum Curator.
7. **Teaching & Use Collection:** Museum staff may recommend removal or disposal of objects from the Teaching and Use Collection to the Museum Coordinator, who shall make the determination thereof. The Museum Coordinator will report any removal or disposal from this Collection to the Vice President of Academic Affairs in a memorandum. The method of removal or disposal of objects from this collection

shall be at the discretion of the Museum Coordinator, but any funds derived from this removal shall be added to the restricted membership fund.

8. **Repatriation.** Hartwick College and the Yager Museum comply with the 1990 Native American Graves Protection and Repatriation Act (NAGPRA). If a repatriation claim is made, the Museum and College shall follow the rules and regulations set out by the legislation, Federal guidelines, and the advice of the NAGPRA review committee, taking steps to ensure that such a process is fair, transparent, and open.
9. **Exceptions.** Any exception to this policy requires written approval of The Hartwick College Board of Trustees.

## G.) Loans

The Yager Museum views lending and borrowing objects as an integral tool in meeting its educational mission.

1. **Outgoing Loan Criteria.** Objects from the Museum's Documentary and Teaching and Use collections may be available for loan under the following circumstances:
  - a. The object is not currently on exhibition and will not be needed for exhibition or educational purposes during the proposed loan period. Objects of particular rarity or importance to the Museum's collections may be loaned only under exceptional circumstances.
  - b. The condition of the object must be able to withstand the rigors associated with display, transport, or proposed loan use. No request will be approved if it exposes an object to undue risk because of exhibit conditions, means of transportation, etc.
  - c. The borrowing institution provides proof of its ability to safeguard the object while in transit and during exhibition or other approved use, in accord with acceptable professional standards. Such proof includes, but is not limited to a completed facilities report, proof of insurance, or other documentation deemed appropriate by the Museum staff.
  - d. The object has been properly recorded and documented by collections staff and bears an identification number.
  - e. A condition report is prepared prior to the loan and a copy accompanies the object to the borrower.

- f. A designated loan period must be agreed upon, not to exceed one year without review and renewal. The Museum does not provide objects for permanent loan.
  - g. The borrower agrees to cover the full cost of handling, crating, insurance and transportation of objects on loan.
  - h. The borrower agrees not to clean, restore or alter the object in any way either for exhibit or research purposes.
  - i. The borrower agrees to notify the Museum immediately if damage does occur, and agrees that they will bear full responsibility for any object that is lost or damaged during transit or while in their custody. The Museum Curator will conduct a condition report upon the return of the object to the Museum to ensure continuity of condition.
  - j. Loans from the permanent collection will not be made for commercial ventures, nor will they be made to private individuals.
  - k. Exceptions.** Specific criteria may be waived only at the discretion of the Museum Coordinator. This waiver must be made in writing, and a copy included with the object's loan documents/agreement and in the object's electronic and/or paper archive.
  - l. Records.** The Museum Curator maintains all documentation on Outgoing loans including the Loan Agreement, Outgoing and Incoming Condition Reports, insurance documentation, shipping documentation, and any other associated paperwork.
  - m. Notification.** The Museum Coordinator will notify the VPAA of the status of all loaned objects on an annual basis.
2. **Incoming Loan Criteria** The Museum may accept a loan for the purpose of programs, research, or exhibitions. The Museum Coordinator must approve incoming loans. The following considerations must be addressed prior to an incoming loan:
- a. The Museum will examine the relationship of potential lenders to determine if there are potential conflicts of interest, or the appearance of such conflicts. The Museum will take steps to avoid real or perceived conflicts of interest associated with borrowed objects.
  - b. The Museum must be able to properly care for an incoming loan at the same level of care and security given to the Documentary Collection. The Museum retains full decision-making authority over the content and presentation of exhibitions, but may consult with lenders on the significance of borrowed objects in the exhibition.

- c. All loans shall be for a specified period of time. The Museum will not retain borrowed objects in long-term storage.
- d. Objects borrowed must have a clear legal title, with proof provided to the Museum along with the Loan Agreement.
- e. The Museum must be able to pay any agreed-upon costs associated with the loan. This does not mean that the Museum will necessarily pay for packaging, shipping, or mounting an object.
- f. The Museum will notify the borrower immediately if damage does occur, and agrees that it can bear full responsibility for any object that is lost or damaged during transit or while in custody. No conservation work may be undertaken without the written consent of the owner. The Museum will generally not agree to clean, restore or alter the borrowed object in any way either for exhibit or research purposes as a condition of borrowing.
- g. **Exceptions.** Specific criteria may be waived only at the discretion of the Museum Coordinator. This waiver must be made in writing, and a copy included with the object's loan documents/agreement and in the object's electronic and/or paper archive.
- h. **Records.** The Museum Curator maintains all documentation on Incoming loans including the Loan Agreement, Incoming and Outgoing Condition Reports, insurance documentation, shipping documentation, and any other associated paperwork.

## **H.) Temporary Custody of Objects.**

Objects may be placed in the temporary custody of the Museum for a period not to exceed 90 days, for the purposes of research, identification, consideration for acquisition, or evaluation for loan. Placement of an object in the temporary custody of the Museum does not constitute a transfer of legal title to the Museum.

All temporary deposits are subject to the conditions set forth on the reverse of the Temporary Custody Receipt, which must be signed by the owner or owner's representative before the object is delivered to the Museum. Objects on temporary deposit will be stored properly and monitored. The Museum will not provide storage boxes, frames or other housing for objects placed in its temporary custody. The Museum will not insure objects placed in its temporary custody, nor will it catalog, or make them available to researchers.

The Museum Curator will:

- assign a Temporary Deposit Number to objects in temporary custody.
- maintain a log of Temporary Deposits and indicate in the log when objects on deposit are either returned to their owners or added to the Museum's collections.
- monitor the location of objects in the temporary custody of the Museum.

## **I.) Undocumented Objects in the Museum's Possession**

The Yager Museum may possess objects for which there is no or only slight record of accession, inventory, or other documentation, or objects that are abandoned at the Museum or otherwise unclaimed. The Museum will follow a strict process for determining what to do with such objects, in compliance with the New York State Museum Property Law (Section 233-AA OF New York State Education Law).

### **A. New York Museum Property Law**

- a. <https://nysmuseums.org/resources/Documents/museum%20property%20law.pdf> Accessed 6-20-2019.
- b. <https://www.osc.state.ny.us/ouf/reporters/files/museum.pdf> Accessed 6-20-2019).

## **III.) Collections Care**

### **A.) Preservation**

All objects in the Museum's *Documentary Collection* are subject to the current standards of professional care.

It is the responsibility of all staff to inform interns, volunteers, researchers, consultants, students and vendors with whom they work about these policies, procedures, and guidelines, and ensure that they are followed.

Museum objects will be evaluated regularly to determine their current condition and what, if any, preventative measures are necessary for preservation. In general, this should be done both during a Museum inventory and as objects are examined for exhibits, by classes, or in other circumstances.

The Museum Coordinator and Museum Curator have the authority to modify the manner in which an object is stored or displayed, undertake and/or supervise preventative conservation, and may also propose conservation treatment when applicable. Conservation treatment, if required, may only be taken by trained, professional conservators or other qualified individuals. Objects on loan to or from the Museum will not be repaired, cleaned or otherwise treated without written permission from the owner of the objects.

### **B.) Documentation**

1. The Museum staff will create and maintain documentation for all collections. These records establish legal title to collections, identify collections objects and their provenance as fully as possible, and track the location of collections objects.
2. The Museum maintains paper files of all appropriate forms including: deed of gift, gift in kind, purchase record, accession record, deaccession record, incoming loans, outgoing loans, and any other documentation necessary to ethically document the ownership, preservation, or transfer of an object. The Museum also maintains records on environmental monitoring, facility maintenance, and administration files such as curatorial and collections management projects.

3. Museum staff are responsible for creating and maintaining records of accessions, deaccessions, registered *Teaching and Use Collection* objects and loans and maintaining files and catalog records. Accessions will be recorded in a permanent register.
4. The primary purpose of collections records is to control and document the collections. Therefore, these records should provide the following minimum level of information:
  - a. Object Name.
  - b. Title, if applicable.
  - c. Maker or Artist if applicable
  - d. Identifying description of object.
  - e. Assigned number.
  - f. Other identifying marks
  - g. Legal status of object.
  - h. Condition of object.
  - i. Location of object.
5. Museum staff will ensure that duplicate copies of accession, catalog, loan, and deaccession records are maintained in a secure, off-site storage area.
6. The maintenance of all written, oral, photographic, and digital records of the collection is the responsibility of the Museum Curator.
7. Inactive records are maintained by the College Archivist.

## **C.) Security and Risk Management**

1. The Museum meets its preservation mission through a program of risk management, which includes, but is not limited to, reducing risks to the collection, monitoring infrastructure, inventory control, providing on-site security and retaining insurance policies against loss or damage to the collections.
2. Insurance
  - a. The Museum retains fine arts insurance to provide for replacement or restoration of significant collections in the event of damage or loss. The Museum Coordinator will work with the Hartwick College Vice President for Finance to contract for insurance and to authorize the degree of coverage for the Museum collections objects as well as objects on loan to the Museum.
  - b. Insurance values will be based on the fair market value of the object as determined by the Museum's curatorial staff.
  - c. If Museum staff cannot provide an accurate insurance value or if the period of an outgoing loan is greater than one year, a professional outside appraisal

may be required. For outgoing loans, the borrower may be charged for an outside appraisal.

- d. The Museum Curator will maintain records of the value of each object when accessioned.

### 3. Environmental Management

- a. The Museum staff are responsible for monitoring the exhibition and storage areas on a routine basis to ensure the safest possible environment for collections and loaned objects.
- b. The Museum staff ensure that the Museum's Disaster Preparedness and Response Plan provides for the safety of the museum collections. This plan may be developed in consultation with representatives from Hartwick College's Library, Campus Safety, and/or Facilities.

### 4. Inventory Control

- a. The Museum Curator shall be responsible for conducting systematic inventories of the Museum's collections on a five-year cycle with annual spot checks.
- b. Museum staff must report damage to or loss of any object, as soon as discovered, to the Museum Coordinator and, if warranted, the Director of Campus Safety, who will provide appropriate information to police, other appropriate agencies, the President and the Board.
- c. The Museum Curator will maintain all records relating to the investigation of missing or stolen objects.



## **D.) Access to Collections and Collections Information**

The Museum's goals are to engage the communities it serves with the objects in its collection and its exhibits. As such, the Museum welcomes the opportunity to provide access to the Collections. The Museum will do its best to balance access and collection integrity, subject to any existing legal limitations and limits on the availability of staff and resources.

1. In keeping with established security and collections practices, and in the interest of protecting the Museum and its staff from liability for damage or injury, the Museum's collections storage areas are closed to the general public. The Museum Coordinator and Museum Curator will establish procedures for access to the collections storage areas, which will be monitored and documented by appropriate staff.
2. During normal operating hours, the collections shall be accessible for legitimate research and study, subject to procedures necessary to safeguard the objects and to restrictions imposed by limitations of space and facilities, exhibition requirements, and availability of appropriate staff.
3. Collections staff will work with individuals and groups who wish to access the Museum collections and collections documentation and may also conduct in-house research for the purposes of curating exhibitions, producing exhibition and collections catalogs, and documenting collections.
4. All researchers who make use of collections must adhere to any legal or ethical restrictions on research imposed by the institutions, and must operate in accordance with the generally accepted ethical standards of the field in which they are working.
  - a. The Museum will work to make all objects in its collection accessible, but reserves the right to deny requests if the requested object has characteristics that make its viewing or handling problematic for material or cultural reasons. There are several reasons why some objects in the collection will not be available for viewing. Some objects may be in need of conservation or be too delicate for viewing or handling. Some objects come from groups for whom viewing or touching those objects is considered transgressive. The Museum Coordinator and/or Museum Curator may make this determination on a case-by-case basis.
  - b. Most museum objects can be photographed for research or personal purposes. However, the Museum reserves the right to limit or deny requests

for photography for specific objects, such as (but not limited to) those still under copyright or depicting a living person. Any publication of such photographs requires the Museum's explicit permission, and possibly the permission of other groups or individuals.

- c. The Museum has extensive documentation of its collections and this may be available for researchers or other interested individuals. In some cases, the Museum may keep some records private, particularly donor, prior owner, or appraisal records. Requests for such records will need to be approved by the Museum Curator and the Museum Coordinator, at a minimum. The scanning or photocopying of Museum documents is generally permitted, but the reproduction of such documents for publication requires the approval of the Museum.
5. The Museum respects the traditions of Native American Tribes and Canadian First Nations and will prioritize the needs of their representatives for access to the Collections.
6. The Museum Curator is responsible for handling requests for access to collections and collections documentation under their direct supervision.
7. The Museum may make collections data and images available for research and publication in print and electronic media, in accordance with procedures established by the Museum Curator and authorized by the Museum Coordinator.

## **IV.) Ethics**

The Museum staff shall adhere to the Code of Ethics of The American Alliance of Museums. Other Codes of Ethics endorsed by related professional organizations are consulted as needed.

### **A.) The Native American Grave Protection and Repatriation Act**

The Native American Graves Protection and Repatriation Act of 1990 (NAGPRA) mandates that all Institutions that receive federal funding engage in consultation with Native American Tribes and other US Indigenous Communities around objects or human remains that are culturally sensitive to those groups. This consultation can result in the repatriation of objects or remains to Tribes and Communities. Given the Yager Museum's collections, the

Museum has obligations to consult under NAGPRA, and sees such consultation as both a legal and ethical responsibility.

The Museum is in compliance with NAGPRA, but such compliance is continual and on-going. As such, the Museum will

1. Engage in meaningful consultation with indigenous communities. This can include, when possible, providing and/or supporting financial assistance for consultation.
2. Use NAGPRA's framework for consultation not merely as a means to minimally comply with the law, but to engage with Communities around issues of interpretation, collections management and representation.
3. Make on-going efforts at consultation, regardless of previous communication around NAGPRA-sensitive objects or remains.

## **V.) Compliance**

1. The Museum Curator monitors compliance with this policy and reports lack of compliance to the Museum Coordinator.
2. Upon adoption, all Museum staff, members of the Hartwick College Senior Management Team, and Board of Trustees members will receive a copy of this policy.
3. Upon adoption, this policy will be posted on the Museum's website.
4. All new Museum staff, new members of the Hartwick College Senior Management Team, and new members of the Hartwick College Board of Trustees will receive a copy of this policy as part of their orientation.

## **VI.) Amendment and Revision**

1. The Museum Curator initiates review of the Museum Collections Management Policy.
2. Review will occur once every five years or more frequently if deemed necessary by the Museum Coordinator or the VPAA.
3. Proposed revisions will be submitted via the VPAA to the President of the College for consideration of the College Board of Trustees.

## VI.) Definitions and Terms

**Accession** - an object or group of objects obtained at one time from a single source.

**Accessioning** - the formal process used to accept and record an artifact into the Museum's Documentary collection. While the Museum may acquire objects without accession, the Accessioning of items must be approved according to the provisions of this policy.

**Acquisition** - the discovery, preliminary evaluation, negotiation for, taking custody of, taking title to, and acknowledging receipt of materials and objects; or negotiating for and recording information about borrowed objects.

**Active Collection** - A delineated part of the Museum's collection that the Museum is seeking to expand with new acquisitions.

**Board of Trustees of Hartwick College** - Fiduciary and governing authority of the Yager Museum of Art & Culture.

**Collections object:** an item that has been or is in the process of being accessioned into the collections.

**Curator of Anthropology** - Custodian of the Anthropological collections for the purposes of their research and exhibition. Required by the conditions of the Willard Yager Bequest. Member of the Collections Committee.

**Deaccession** - The transfer of legal title of an object out of the Museum's Documentary Collection. Deaccession requires the approval of the Hartwick College Board of Trustees.

**Deaccessioning:** the process used to remove an object from the Documentary Collections or to document the reasons for involuntary removal.

**Disposal:** The act of physically removing an object from the museum collection. See also: deaccessioning.

**Documentary Collection:** consists of original, rare, and often irreplaceable artifacts to be preserved for future generations.

**Intellectual Property Rights**-Intellectual property rights are the non-physical rights associated with an object that may exist independently from the ownership of the physical objects and are governed by specific rules, such as copyright, patent, or trademark

**Inventory:** a) an itemized listing of collections objects that identifies the current physical location of each object; b) the process of physically locating all or a subset of objects for which the museum is responsible.

**Loans** - transactions made between museums, or between museums and other organizations or private individuals, for a designated period of time, under certain conditions, and for a specific purpose.

**Maintained Collection** - A delineated part of the Museum's collection that the Museum is maintaining in its current form. New objects may be acquired for accession into Maintained Collections but only at the discretion of the collections committee, and such acquisitions will be justified in writing.

**Provenance** - A history of ownership of an object that can be documented through written records and/or oral tradition.. Establishing provenance is a crucial step in determining whether an object can be legally or ethically accessioned into the Museum's collection.

**Registering:** the assignment of a tracking number to an object in the *Teaching & Use Collection*.

**Teaching & Use Collection:** consists of facsimile reproductions, adaptations, modern reproductions, restorations and some period artifacts (if duplicated in the Documentary Collections or not of sufficient artistic or historical significance for the Documentary Collections).

**Temporary Custody of the Museum, Objects in the** - items that are not owned by the museum but are left temporarily in the museum for other than loan purposes, such as attribution, identification, or examination for possible gift or purchase.